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Thomas Moran's Great Painting, "Ponce de Leon," Thought Destroyed in Fire, Comes to Light Again



"PONCE DE LEON," A MASTERPIECE BY THOMAS MORAN, NOW ON EXHIBITION AT THE MACBETH GALLERIES, NEW YORK.

The canvas is 9 feet 8 inches wide, 5 feet 3 inches high.

Grand Central Galleries Are Open; Sixteen Pictures Sold on the First Day

With a Varnishing Day reception that was attended by a larger assemblage of representatives of the social and art worlds than have been present at a local art exhibition in recent years, the Grand Central Galleries were opened on Wednesday afternoon. The reception began at three o'clock and many of the guests lingered after the set closing hour of six. The reception committee of women artists and society women included:

Mrs. Oakes Ames, Miss Cecilia Beaux,

Mrs. Joseph H. Choate, Miss Mabel Choate, Miss Anna Fisher, Mrs. Robert W. de Forest, Mrs. Daniel Chester French, Mrs. Laura Gardin Fraser, Miss Helen C. Frick, Miss Harriet W. Frishmuth, Mrs. Henry J. Fuller, Mrs. Walter S. Gifford, Mrs. Joseph P. Grace, Mrs. E. H. Harriman, Miss Felicie Waldo Howell, Miss Malvina Hoffman, Mrs. Archer M. Huntington, Mrs. John C. Johansen, Mrs. Otto H. Kahn, Mrs.

[Continued on page 3]

A Beautiful Hawthorne Finds Purchaser



"ELEANOR"

Sold on opening day at Grand Central Art Galleries.

By CHARLES W. HAWTHORNE

History usually falls short of its appeal unless tinged with romance, but when graphically depicted in a painting it has a wider and more appreciative audience. The discovery of America, the vicissitudes of its colonizers, the conflicts with the native red man for supremacy and the subsequent disputes between the pioneers of various nations provide a wealth of romantic material for the historical painter.

Recently a picture more or less lost sight of for over two decades reappeared in the art world. It is a depiction of the meeting of Ponce de Leon and his followers with the Indians in Florida, by that veteran of the brush, Thomas Moran, who, in his eighty-sixth year, is still painting. It was commonly supposed to have perished in a fire at the Hotel Ponce de Leon, St. Augustine, Florida, for which Mr. Flagler, Standard Oil magnate and promoter of Florida enterprises, had purchased it. Broadly and boldly painted, it deserves all the more commendation when we consider the literal and meticulous productions by some of our contemporary artists. It represents a scene on the St. Johns River and gives a vivid portrayal of the semi-tropical tree-growths and vegetation of the locality, with the searcher for the fountain of eternal youth and his picturesque band of followers grouped in a clearing parleying with the Indians. The painting glows in rich harmonies of warm greens and the gold of siennas. The difficulties of light arrangement in so large a composition are overcome in a masterly manner. Perpetuating as it does the prime event in the history of one of the most interesting of the American commonwealths, it deserves a resting place in a great collection or in an art museum.

Moran is the living link with Turner, whose works he greatly admires and by whom he was influenced, but never to such a degree as to indicate the effacement of his own individuality. He has always led a serene and industrious life, crowned with success throughout his career; he seldom has a canvas under way that is not spoken for in advance,

[Continued on page 12]

"Life wouldn't be worth much without THE ART NEWS."—Caroline G. Williams, East Cleveland, Ohio.

Inspiring Work in New Exhibits by Gifford Beal, Wiggins and Lawson

Gifford Beal continues to be interested in marine subjects and his latest canvases, painted at Rockport, Mass., last summer, and now shown at the Kraushaar Galleries, lack none of the spontaneity of his pictures of the previous year and in some respects have greater force. There is something refreshing in his work. It has a boldness of manner well suited to the rocks and the sea. His pictures are constructed with a forceful simplicity which sustains the intensity

of the dramatic power of such a canvas as "Harpooned," which is a sequel to one of his pictures shown last year, "Sword Fisherman." The latter portrayed the boat rushing down on its prey; this picture shows the great fish, just after the dart has struck, jumping from the water and leaving the sea churned to foam behind it. The painting of the sea with its distant whitecaps is the best part of the picture. There is movement in it, and depth, qualities seen

When Peter Paul Rubens Painted His Son



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SUNDAYS AND WEDNESDAYS FREEFAVAI'S VENETIAN
SCENES ARE ECSTATICImpassioned Paintings by an Artist
Born in the City He Depicts and
Loves Shown at Knoedler's

Gennaro Fava's extensive group of paintings, mostly of Venice, shown at the Kingore Galleries, comprise his first representative exhibition in this country, the only previous showing of his work having been of a few American-owned pictures in Boston about ten years ago.

Fava was born in Venice and he has inherited a love of its beauty which is the moving factor in his art. His devotion gives to these brilliant canvases their impassioned quality, evident in the "Silver Light around the Doge's Palace," and in the painting of marble steps of some palace garden that lead to a quiet canal and two waiting gondolas. Fava is an avowed Romanticist, but his ecstasy is genuine—he does not sentimentalize.

Of his technique Ralph Flint writes: "A thick impasto, broadly painted with simple and few earth colors is the foundation of his method; this is carried further by the use of glazes of various degrees of transparency and subsequent retouchings in the lights, until the painting acquires that range of chiaroscuro and luminosity that is the glory of the great masters and the despair of today." The last is sweeping praise, but no one can deny the richness of Fava's color.

He does not introduce figures into his pictures, save an occasional faun or centaur that seems to fit so well into some of his more imaginative landscapes.

The Vonnohs' Joint Show

The two Vonnohs, Bessie Potter and Robert, provide a "husband-and-wife" show in the Ainslie Galleries through March that is as interesting in content as it is unusual in combination. The range of Mrs. Vonnoh's small bronzes is thoroughly familiar through frequent exhibition but their charm of subject and high competence of craftsmanship are not lessened by time or by repeated sight of them. The "Bust of Baby" shows how vigorous Mrs. Vonnoh's art is just as such figures as "The Dance" and "Grecian Draperies" reveal its grace, while "A Young Mother" and "His First Journey" illustrate her warm human knowledge and sympathies.

Mr. Vonnoh's canvases furnish a retrospective survey of his work from the early, and very French, head of "Madame Adele (Cordon Bleu)," superbly modeled and painted, to such recent combinations in pure color, arranged as landscapes, as the "Amber, Silver and Blue" and the "Turquoise, Rose and Gold." He also shows a nude study called "Leah" that is a beautiful piece of modeling and painting of sunlight on flesh, and an early landscape in his French manner called "Summer Moon" that is exquisite in mood and tone.

Eakins' Pictures at Brummer's

Twenty-three canvases and seven water colors by Thomas Eakins are on exhibition until April 14 in the galleries of Joseph Brummer. The show is the most extensive display of this painter's work since the memorial exhibition in the Metropolitan Museum of Art in 1917. Practically all of the canvases then shown are hung here, the large "Gross Clinic" being absent but represented in the form of a black-and-white water color which has just been purchased by the Metropolitan Museum.

Included in the show are the lovely figure of "Katherine," the sports pictures "Between Rounds" and "Pair-oared Shell" and "John Biglen," the "Swimming Hole" and "The Artist and his Father Hunting Reed Birds" and "Mending the Net." The portraits include those of Cardinal Falconio, Dr. Horatio Wood, Archbishop Wood, W. H. MacDowell and John Laurie Wallace, and there is the superb "Crucifixion," "William Rush Carving the Allegorical Figure," and the "Landscape at Gloucester, New Jersey."

In addition to the "Gross Clinic" the water colors include "Spinning," "Cowboy Singing," "Taking up the Net" and the "Zither Player," all of these having that same essentially Gallic style which he imbibed in his study under Gérôme, the painter, and Bonnat and Dumont, the sculptors. A bronze figure of Eakins by Samuel Murray is shown with the pictures.

Sigurd Skou's Water Colors

To show fifty water colors at one time in one room is a considerable test of a painter's ability to interest visitors, but Sigurd Skou emerges from this trial with decided success in his current exhibition at the Anderson Galleries. The brilliancy and the purity of his work in this medium are very well known but never before, in a local exhibition, has he tried these qualities so numerously nor in so great a variety of subjects as here. Mr. Skou's water colors include marines, ships and fishing boats, village scenes in Brittany, Norwegian coast scenes, still life, symbolical motives and figure studies of a sleeping baby and a bowl of fruit, each one of which is singularly lovely in color while full of

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SIXTEEN PAINTINGS SOLD AT OPENING OF GRAND CENTRAL GALLERIES



"THE RUSSIAN"
By HELEN M. TURNER
Sold on the opening day at Grand Central Art Galleries.



"LA TOILETTE"
By HELEN M. TURNER
Sold on the opening day at Grand Central Art Galleries.



"THE IMAGE"
By MURRAY P. BEWLEY
Sold on the opening day at Grand Central Art Galleries.



"HOUSE IN THE CLEARING"
By CHAUNCEY F. RYDER
Sold on the opening day at Grand Central Art Galleries.

James A. Burden, Miss Marie Louise Emmet, Mrs. Albert Stern, Miss Stern, Mrs. Alexander Stewart Walker, Mr. and Mrs. H. Van Buren Magonigle and Mr. and Mrs. C. R. Pennington.

Others seen in the thronged galleries were Daniel Chester French, Mrs. Edward Robinson, Miss Elsie De Wolfe, Miss Elisabeth Marbury, Mrs. Whitney Warren, Dr. George F. Kunz, Frank Crowninshield, Frank Weitenkampf, Mrs. R. J. Kohlman and Walter L. Clark.

In keeping with the purpose of the managers of the Grand Central Galleries to conduct an intensive campaign for selling pictures and sculptures, they announced on the opening day the sale of sixteen pictures, nine of which are re-

produced in this issue of THE ART NEWS. They include "Eleanor" by Charles W. Hawthorne, "The Russian" and "La Toilette" by Helen M. Turner, "House in the Clearing" by Chauncey F. Ryder, "The Market Place" by George Elmer Browne, "Autumn Tints" by Elliott Daingerfield, "Still Life" and "Green and Gray" by Anna Fisher, "The Image," "Girl's Head" and a nude figure by Murray P. Bewley, and "The Bridge," "Quiet," "Eight A. M.," "Nearing Sunset" and "Off for Abroad" by Joseph Pennell, his pictures being all water col-

ture, is stately indeed, although the sculpture exhibits are so many as to give them a crowded appearance.

In the entrance room, officially Gallery A, is to be seen Janet Scudder's bronze fountain figure in the center of the pool which has, at its four corners, figures by MacMonnies, Harriet W. Frishmuth, Edward Berge and Attilio Piccirilli. There are also Daniel Chester French's "Lincoln" and his "Fountain of Life," Anna Vaughn Hyatt's "Joan of Arc," Paul Jenevein's "Nymph and Faun" in plaster, Bessie Potter Vonnoh's "Allegro," Laura Gardin Fraser's large Roosevelt memorial plaque, Edward McCartan's "Diana" and his study for the large figure of his Eugene Field memorial, and a group by Mario Korbel.

There are two cabinets with small bronzes also in this room and on the walls are hung a large "Study for a Decoration" by Edwin H. Blashfield, a decorative panel by Robert W. Chanler, "Wolves," and two of D. Putnam Brinley's tapestry-like panels which harmonize agreeably with the old tapestries loaned to the galleries by Duveen Brothers. The walls of this room are tinted an old rose color but this makes little impression on its effect since practically all of the wall space is covered by the tapestries and panels.

In the first of the picture rooms (Gallery B), twenty-one paintings are hung in so spacious a fashion as practically to isolate each work from its fellows. They include, in part, Henry O. Tanner's "Three Marys," Walter Ufer's "Autumn," the "Stabat Mater" by Eugene F. Savage, the artist who won two prizes at the National Academy's annual; Edmund W. Greacen's National Arts Club prizewinner, "Summer Haze"; Karl Anderson's "Her Ladyship's Attendants," Roy Brown's "Along the Harbor," Felicie Waldo Howell's "Fifth Avenue," the stunning cloud picture by Charles H. Davis called "Wind Driven," Oliver Dennett Grover's handsome big Western landscape, "Temples of the Desert," which also has some impressive clouds, and Daniel Garber's large landscape, with red-roofed cottages showing amidst rich green foliage of big trees, "The Sun in Summer."

Seventeen paintings are shown in Gallery C, at the end of which is a gilded alcove that holds Edward McCartan's life-size plaster figure of a "Nymph." Here are Lillian Genth's "Cliffs of the Pacific," Leslie P. Thompson's figure study,

"Black and Gold"; Wayman Adams' admirable standing portrait of John McLure Hamilton, Van Dearing Perrine's animated "Virginia Creeper," R. Sloan Bredin's "Young Lady in White," and Rockwell Kent's "The Lone Woman, Alaska." In Gallery D hang six of Pennell's water colors and John S. Sargent's membership picture, "Artist Sketching," with G. Glenn Newell's "Clear and Cold" and George Elmer Browne's "The Market."

Gallery E, which is set apart for the Macbeth Galleries' display, has several

Michel's, "Charleston." And in Gallery H, which is hung with brown velvet, are Ezra Winter's "Winged Figure," Harry W. Watrous' "The Oaks," Irving R. Wiles' figure study, "Souvenirs"; Elliott Daingerfield's "The Light Beyond," Frank W. Benson's "Color Study," and portraits by Jean McLane, John C. Hansen and Leopold Seyffert.

It is announced by the officers of the

Painters and Sculptors Gallery Association that the impression which has gone abroad that the membership of the society is closed as it stands now is erroneous. The



"THE MARKET PLACE"
By GEORGE ELMER BROWNE
Sold on the opening day at Grand Central Art Galleries.



"STILL LIFE"
By ANNA FISHER
Sold on the opening day at Grand Central Art Galleries.



"GREEN AND GRAY"
By ANNA FISHER
Sold, opening day, Grand Central Art Galleries.



"AUTUMN TINTS"
By ELLIOTT DAINGERFIELD
Sold on the opening day at Grand Central Art Galleries.

organization has limited the membership among painters and sculptors to the present number only from the desire to give the members the best possible showing in the space now at the disposal of the galleries.

As progress is made toward adding the twelve rooms which will complete the Grand Central Galleries, more artists will be invited to join, the number always to be controlled by the space required to represent all members adequately. The organization also intends to add a print department when the entire suite of galleries is ready for occupancy in the fall. The galleries, entrance to which is at 15 Vanderbilt Ave., at East Forty-third St., are open daily from 9 a. m. to 6 p. m.

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DURER ENGRAVINGS IN LEIPZIG AUCTION

G. G. Boerner Prepares for Dispersal of Prints of Rembrandt and Other Old Masters in May

LEIPZIG—G. G. Boerner will hold a sale by auction of a large collection of old engravings from May 2 to May 5. This sale will include the first portion of an old private collection of Leipzig which was assembled about a century ago. It comprises engravings of the masters of the XVth to the XIXth centuries, especially fine works by Dürer and Rembrandt and choice series of the German "little masters," such as Altdorfer, Beham and Hirschvogel, and also fine impressions of XVIIth century engravings in black and white and in color. An illustrated catalogue will be issued at the beginning of April and will be sent on application.

Freund-Deschamps Book Sales Bring Total of 390,332 Francs

PARIS—The Freund-Deschamps sale of books brought a grand total of 390,332 francs. A XIVth century "Livre d' Heures," manuscript on vellum, fell at 10,000 francs; "Mémorial de Sainte Hélène" by Las Cases, 1842, two volumes, at 7,000, and the manuscript of Anatole France's "Merlin Enchanteur" at 7,000.

At a sale of autographs, one of Jenny Lind went for 480 francs, one of Marie Antoinette at 410, one of Empress Eugenie for 175 and one of Sophie Arnould for 350.

At a sale of pictures, the principal items and prices were: "Cantique des Cantiques," water color by G. Moreau, 10,400 francs; "Plage de Trouville en 1865," Boudin, 11,250; "Cavalier dans un Paysage," Corot, 15,000.

New York Auction Record

HISTORIC AMERICAN PRINTS

American Art Galleries, March 13—American views and portraits collected by George L. Goodman; total, \$8,439.50 for 189 lots. The more important items:

11—"Baltimore, Maryland: View of Baltimore," lithograph in colors, E. Weber & Co.; Kennedy & Co. \$80

95—"New York City: Interior View of the German Winter-Garden, 45 Bowery," by Fritz Meyer, A. Weingartner, New York; E. Gottschalk \$77.50

106—"New York City: Vue de New York, Prise de Weehawk," Hinly sculp., a Paris chez Hoquart, aquatint, Baily, Ward & Co., about 1825; Kennedy & Co. \$180

120—"New York City: New York from Brooklyn Heights," painted by J. W. Hill, engraved by W. J. Bennett, aquatint in colors, L. P. Clover, New York; B. Fridgeberg \$100

11—"Life in the Woods: Returning to Camp," lithograph in colors, Currier & Ives, New York; Max Williams \$155

123—"The Road: Winter," by O. Kirsch, lithograph in colors by N. Currier, New York; F. T. Peters \$55

AMERICAN COLORED LITHOGRAPHS

American Art Galleries, March 5—Colored lithographs by Currier & Ives, historical American views and portraits; total, \$2,970 for 310 lots. The more important items:

109—"Hunting: Squirrel Shooting," lithograph in colors, Currier & Ives, New York; Max Williams \$50

129—"Life in the Woods: Returning to Camp," lithograph in colors, Currier & Ives, New York; Max Williams \$155

127—"The Road: Winter," by O. Kirsch, lithograph in colors by N. Currier, New York; F. T. Peters \$55

ARMED AND ARMOR

Anderson Galleries, March 6 and 7—Arms and armor including pieces from the collections of Archduke Charles of Austria and the national armory in Munich; total, \$13,188.50 for 495 numbers. The more important items:

345—"Cavalryman's sword, Spanish, XVIIth century; Miss Diane Delmonte \$200

419—"Halberd made for Archbishop Sitticus of Hohenems (1612-19); Miss Diane Delmonte \$310

420—"Partisan made for Archbishop Guido-ald Graf Thun (1616-54); Miss Diane Delmonte \$340

421—"Halberd made for Cardinal Archbishop Dietrich von Reitnau, (1589-1611); Miss Diane Delmonte \$300

422—"Partisan with crest of Archbishop Paris Graf Lcdron, (1620-53); Miss Diane Delmonte \$330

423—"Partisan made for Archbishop Paris Graf Lcdron, (1420-53); Miss Diane Delmonte \$330

424—"Wheel-lock musket, German, about 1600; Miss Diane Delmonte \$255

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Howard YOUNG GALLERIES
 EXHIBITION
 of
 Ten Leading
 Americans
 and
 Modern French
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620 Fifth Avenue
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Miss Litzinger Showing Flower Subjects



"MOUNTAIN LAUREL"
A feature of the exhibition by this distinguished painter of flowers at the Kennedy Galleries, March 28 to April 14.

**ARTIST GIVES PRINTS
 TO FIFTEEN MUSEUMS**

S. Arlent-Edwards Presents Sixty
 Proofs Each to Institutions in
 This Country and in Europe

Through the generosity of S. Arlent-Edwards fifteen museums in the United States and Europe are now the possessors of sets of sixty prints each in black-and-white of his earliest colored mezzotints. These are proofs that he printed some years ago, partly as an experiment and partly as a record of some of his mezzotints that have grown to be exceedingly rare since they are immured in private collections.

While Mr. Arlent-Edwards was in New York in January he spoke to Edmond L. Knoedler of having these proofs. Mr. Knoedler was the first print dealer in New York to handle the artist's mezzotints or to give him any encouragement in his work. The artist said he had no further use for the proofs and proposed destroying them, when Mr. Knoedler suggested that good use could be made of them if the artist would make them up into sets and offer them to the principal art museums for their print departments.

The result of Mr. Knoedler's suggestion is that each of the following museums have sixty proofs out of S. Arlent-Edwards' first seventy-three mezzotints. Nos. 1 to 3 inclusive, and Nos. 43 to 53 inclusive are omitted from these sets, the plates of these thirteen numbers having long since been canceled. The museums accepting his gift are: Bruges, Belgium; British Museum, London; Metropolitan Museum of Art and Brooklyn Museum, New York; also the museums of Cincinnati, Milwaukee, Chicago, Baltimore, Carnegie Institute, Minneapolis, Library of Congress, St. Louis, Cleveland and San Francisco.

Waterman Pictures for Museums
 BOSTON—The late Mr. William C. Waterman has bequeathed one painting by his brother, Marcus Waterman, to each of the following institutions: Boston Public Library, Boston City Club, Metropolitan Museum of Art, Rhode Island School of Design, Providence Public Library, Providence Athenaeum, Worcester Museum, Milwaukee Art Institute.

**MUSEUM IN BOSTON
 GETS A HESSELius**

**Portrait of Friend of Franklin by
 One of America's Earliest Painters** Has Historical Importance

BOSTON—The Museum of Fine Arts has acquired a portrait by Gustavus Hesselius (1682-1711).

Hesselius for some time was reputed to have been the earliest painter in America, but the recent discovery by Frank W. Bayley that Jeremiah Drummer, of Boston (1654-1718), silversmith and engraver, was also a portrait painter shattered this tradition. Hesselius is perhaps best known as the painter of "The History of Our Blessed Savior and the Twelve Apostles at the Last Supper" made for the altar of St. Barnabas Church, Queen Anne parish, Maryland.

The portrait now in the Museum, which has been hung in the circular corridor on the ground floor of the Evans wing, is that of Edward Duffield, a watchmaker in Philadelphia, a member of the American Philosophical Society and an intimate friend of Benjamin Franklin.

It is of historical interest and is not without a peculiar delicacy and naïveté, suggesting a blend of the Dutch and the English schools.

Hesselius was born in Sweden in 1682. He arrived at what is now Wilmington, Del., in May, 1711, and thence moved to Philadelphia. In May, 1721, he received an order, the earliest public art commission known to have been executed in this country, to paint the mural for St. Barnabas Church. This he completed on Sept. 5, 1721, receiving for the work £17. The church was burned in 1773, and until recently all trace of this early colonial painter was lost. Through the efforts of Charles Henry Hart, of New York, this portrait was found and exhibited in 1917 at the Brooklyn Museum of Art.

Deputy Would Honor Prud'hon
 PARIS—A deputy has asked that the Prud'hon centenary be celebrated by the use, on the part of the government on its official stationery and documents of the charming little vignettes designed for the republic by that artist.

FEARON



Mr. Walter Fearon
 begs to announce
 that Jo Davidson's
 Sculptures are now
 confined to Fearon
 patrons—they are
 invited to see them
 without being soli-
 cited to buy.

GALLERIES
 25 West 54th Street

**SOUTHERN ARTISTS
 HOLD THIRD ANNUAL**

**League Opens Exhibition in New
 Orleans and Will Send Forty
 Pictures on Tour—\$300 Prize**

NEW ORLEANS—The third annual exhibition of the Southern States Art League is in progress in the Delgado Museum of Art. Opened on March 3, it will continue until April 2. It is being held in conjunction with the spring salon of the New Orleans Art Association. More than 200 exhibits are on view—painting, sculpture, pottery, jewelry and other forms of art—representing members in all the states of the South including Missouri and Maryland.

Camelia Whitehurst, of Baltimore, won the \$300 prize given by the Delgado Museum for the best picture shown. Her entry is a portrait of a child. The jury was composed of Ellsworth Woodward, president of the Art League; Charles Wellington Boyle and Robert Bledsoe Mayfield.

The opening of the exhibition was accompanied by the annual meeting of the league, held at the Newcomb College Art School, of which Mr. Woodward is director. The delegates re-elected the officers, who, with Mr. Woodward, are: Florence M. McIntyre, first vice president; W. C. Miller, second vice president; R. M. Van Wart, secretary and treasurer.

After the exhibition here is closed, forty of the paintings will be sent on tour through the South. The first showing will be in Atlanta. Miss McIntyre, the first vice president, is in charge of the arrangements for this.

Comments on and criticism of the exhibition are generally complimentary. Among the artists represented are Frank G. Applegate, Arthur Bairnsfather, Joseph G. Bakos, R. M. Bassett, Eleanor S. Dawson, Leo Cotton, Edith Fairfax Davenport, R. M. Davis, Edward G. Eisenlohr, P. W. Holt, Frank X. E. L. Klepper, Adolph Krogengold, Margaret Law, Betty McArthur, Bessie D. McGavock, Ralph McLellan, Julia M. Massee, Charles W. Boyle, Alice Worthington Ball, Caroline Durieux, S. P. Wagner, Will Henry Stevens, Flora S. Burkhardt, Lydia M. Brown, Clarence Milliet, L. P. Saunders, William P. Silva, F. D. Smith, Gideon Townsend Stanton, Rose B. Tharp, E. Miriam Wood, William Woodward, Charles Woodward Huston, Sadie E. Irvine, Roderick D. MacKenzie, Alice R. Huger Smith, Ellsworth Woodward, Nora I. Bullett, Lucia Arena, Margaret Brown, Leona Nicholson, R. M. Bassett, Eva L. Byers, Edmond de Celle, Cornelius Early, Jean N. Flanagan, Marie Atkinson Hull, Benson B. Moore, Minnie L. Raines, Louise Jordan Smith, Dixie Selden, John C. Tidden, Virginia Woolley, Edith Duggan, Josephine S. Couper, Jeanne Malone, Paul A. Plaschke and Ursula Lauderdale. —I. M. C.

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 by
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A Charming Glimpse of Old Venice



"PALAZZO VENIER"
By IRVING BROKAW

**MEDIEVAL PICTURES
 OF BRITAIN SOUGHT**

**American Collectors Are Asked to
 Contribute to an English Show
 of Work of the Middle Ages**

LONDON—If any American collector happens to possess any English pre-Reformation pictures, let him communicate to Lord Lee of Fareham his willingness to loan them to the forthcoming exhibition of English painting of the Middle Ages.

It is news to a good many that during that period, any English work worth mentioning existed, but we are likely to receive a surprise when we are confronted with the results of the investigations that are now being made.

Gari Melchers Heads New Society

The New Society of Artists has elected the following officers: Gari Melchers, chairman; Gifford Beal, vice chairman; John Flanagan, treasurer; Joseph Pennell, secretary. Council: George Bellows, Paul Dougherty, W. J. Glackens, Eugene Speicher and E. Nadelman. The next exhibition will be held at the Anderson Galleries early in 1924.

**JONAS HEADS UNION
 OF LUXURY TRADES**

**President of Chambre Syndicale Is
 Honored by General Council of
 French Industrial Organization**

PARIS—The general council of the French Union of Industries and Luxury Trades has appointed for its new president M. Edouard Jonas, president of the Chambre Syndicale de la Curiosité et des Beaux Arts, the well-known dealer in antiquities of the Place Vendôme.

M. Jonas, who recently visited the United States, has invited all American dealers in pictures and antiques to join his Chambre Syndicale. His organization is the only association of its kind in the world.

Art Center to Show Photographs

The Pictorial Photographers of America will hold an International Photographic Salon at the galleries of The Art Center, 65 East 56th Street, New York City, from May 1st to May 31st, to which all pictorial photographers are invited to submit some of their work. Entry forms may be had by addressing Mr. G. W. Harting, 65 East 56th Street. Entries close April 6.

Old Italian Masters

*may be bought privately from great Italian collections
 at moderate terms. Important historic and genuine
 examples of all the great painters and sculptors of
 the XIV, XV as well as the XVI centuries
 may be seen and purchased by collectors of art, or
 Directors of Museums of Fine Art, by applying to:*

HENDRIK C. ANDERSEN
 3 piazza del Popolo, Rome

FRIEDSAM ACQUIRES PAOLO POLYPTYCH

Italian Primitive in Five Panels, Depicting Religious Subjects, Sold by Kleinberger Galleries

The F. Kleinberger Galleries, 725 Fifth Ave., announce the sale to Michael Friedsam, the well-known collector, of a polyptych by Giovanni di Paolo depicting religious subjects. The work is in five parts and is an especially fine example of Italian primitive art.

The polyptych is in an excellent state of preservation. Not only is the design intact, but the color fresh and the background and the inlaid parts of gold on every panel are completely preserved. The work was formerly in the palace of Count Tomassi Alliotti, at Arezzo, where it was seen by F. Mason Perkins, the art critic, who has described it in "Rassegna d'Arte Sienese," Vol. III, page 82, 1907.

The five parts of the polyptych show, from left to right: "Saint Catherine of Siena," "Saint Peter," "The Virgin and Child Enthroned with Angels," "Saint John the Baptist" and "Saint Anthony of Padua." The measurements are: Center panel, height 83 inches, width 27; side panels, 71 by 17 each.

There are works by Giovanni di Paolo in other American collections, but none is so important as this polyptych, which is regarded as representative of the best period of Sienese art. The artist was born in 1403 and died in 1462.

Public Voting at Art Exhibit Aids Attendance in Columbus

COLUMBUS—Public as well as professional judgment has been rendered on the pictures hung in the annual show of the Columbus Art League at the Gallery of Fine Arts, and the two were not quite the same. Visitors were invited to express their opinions by ballot, and they did, business men and women, school children, home makers, artists and all, and the number of them was larger than in any similar period at the gallery.

At the opening of the show Eugene Speicher, painter, had classified what he regarded as the best paintings, giving first place to W. B. O. Frank's "Railroad Yard," and second place to Alice Schille's "Priscilla." The public placed T. W. Rickard's "Paint Creek at Bainbridge" first, Miss Schille's "Priscilla" second and Mr. Frank's "Railroad Yard" fifth.

Votes of Children Give Prize to Nude

Popular Award at Pennsylvania Academy Won by "The Print," a Work by Sidney E. Dickinson

PHILADELPHIA—The Edward W. Bok prize of \$150 which is given to the most popular picture in the annual exhibitions at the Pennsylvania Academy of the Fine Arts went this year to "The Print" by Sidney E. Dickinson. During the week of March 5 every visitor was allowed to cast a vote. That the winning picture should be a nude is attributed to the great number of school children visiting the galleries.

Charles Graffy is convinced that the prize was won because of the curiosity of the hundreds of school children he saw studying it in fascination. It is quite likely that the incident will provoke a change next year in the manner of making the selection, for while the purpose of the award is to cause each visitor to take a closer personal interest in the pictures, it was never intended that children should make the decision.

Carrière's Works Go to the Louvre, Whistler's "Mother" Stays Out

PARIS—The Louvre Museum has accepted Mme. Eugène Carrière's legacy of her husband's first maternity subject, entitled "The Sick Child." The Council of National Museums has decided that the same artist's "Crucifixion," now in the Luxembourg Gallery, shall henceforth hang by its side.

This gives rise to the question, When is Whistler's "Portrait of the Artist's Mother," which used to be in the same room and is now in the Jeu de Paume, going to the Louvre? Surely, its turn came long ago.

Finds Historical Art Objects

MADISON, N. J.—In tracing the origin of art objects and house furnishings in this community, Mrs. Edith Bruen has learned that many are of historical interest. A corner cupboard from which china was used at a reception given Washington and Lafayette at Major Luke Miller's house, a Lowestoft dish that was used by Washington, and several paintings owned by French families who settled here after the Revolution in France are among her discoveries.

TWO GAINSBOROUGHS CUT OUT BY THIEVES

Stolen as "Duchess of Devonshire" Was in 1876—English Police Think Culprits Look for Ransom

LONDON—Two Gainsborough portraits, estimated to be worth £50,000, were cut from their frames and stolen from the residence of Henry Cecil Sutton, in Beenham Park, near Newbury. It is believed that the thieves want the owners of these and other paintings recently acquired from other country residences in the same fashion, to ransom them for large sums.

One of the portraits is of a young Puritan woman with light brown hair, and the other is a half-length picture of a man in a blue coat, wearing a lace cravat and a white wig. Descriptions of them have been circulated throughout the world by Scotland Yard and no art dealer could be induced to buy them.

Other recent thefts of paintings have taken place at the home of the Earl of Jersey in Bicester, in September, and at Lord Berwick's residence, in February, when a portrait of the Earl of Essex was stolen.

Ransom was the aim of the thieves who stole Gainsborough's "Duchess of Devonshire" from Agnew's, in Bond St., in 1876, but twenty-five years elapsed before negotiations came to a successful conclusion. In 1901 the picture was recovered in Chicago through the aid of Pat Sheedy, "the square gambler," and the names of the thieves remain a mystery to this day. The portrait was soon afterward purchased by J. P. Morgan.

Sir Joseph Duveen Gives the Petit Palais a Ricard Portrait

PARIS—The directors of the Palais des Beaux Arts (Petit Palais) announce that a very fine portrait of a young girl by Ricard, whose centenary will be celebrated in a few weeks, has just been presented to the Petit Palais by Sir Joseph Duveen. This picture, which until recently was in England, was painted at the time when Mme. de Calonne, his most famous and favorite subject, sat to Ricard, and represents her cousin.

Sir Joseph Duveen, who has given other notable paintings to the Petit Palais, has also donated a drawing of Ricard by his friend Chaplin, made in 1859 for a book by Paul de Musset, brother of the poet.

'Bootlegs' Rembrandt Prints from Russia

Sixty Etchings, Rescued by a General in Kolchak's Army, Are Acquired by an American Artist

PARIS—Sixty rare Rembrandt etchings, which were literally "bootlegged" out of Russia, have come into the possession of Harry Leepa, an American artist living at 3 rue Chevreuse.

A brigadier general of Kolchak's army rescued them from a famous collection in the days of the revolution, shoved them in a tight roll in his capacious boot, and brought them to France. A brother officer of this general in the Russian-Japanese war was George Leepa. After that conflict, the senior Leepa went to America and settled in Los Angeles, where he engaged in the hardware business.

The junior Leepa became a painter of scenes for one of the big film companies. Last year, having come to France to study art, he met the old general, who was down on his luck, like so many of his compatriots. The meeting took place at Deauville.

Young Leepa helped his father's old friend to the best of his means and in gratitude the general handed him the roll of etchings. On a recent trip to Berlin Leepa had them expertized by one of the two great authorities on Rembrandt prints who, in a letter, declared them genuine.

Rembrandt Society Presents Masterpieces to Rijksmuseum

AMSTERDAM—Important pictures have been presented to the Rijksmuseum by the Rembrandt Society. Included are a portrait by Goya of a Spanish alcalde, D. Ramon Satue; a portrait by Tintoretto of the Venetian senator Vincenzo Zena, and a Tiepolo depicting Telemaeus with Athena.

Simultaneously the president of the society, M. P. Voute, has presented the Museum with three works by Barend Fabricius, who many believe to have been the master of Vermeer. These illustrate the parables of the Prodigal Son, the Pharisees and Publicans, and the rich man with Lazarus, the three phases of each story being combined in one picture. Another work acquired is "Venus and Adonis" by Joost de Pape, which strongly resembles the style of Van Dyck.

HOLDS WINE PICTURE OUTRAGES DECENCY

Court Remands Independent Society's Secretary for Trial—Asks Action Against Artist Kaufman

That Christianity "is regarded as part of the common law of the land," and that Secretary Abram S. Baylinson of the Society of Independent Artists outraged public decency when he hung J. François Kaufman's picture of the Christ changing water into wine at Cana, was the decision of Magistrate Rytenberg in the much-debated case. He held Mr. Baylinson for trial in the Court of Special Sessions and recommended that the artist be brought to trial also.

"The meaning of the picture from the artist's standpoint is clear," said the court. "It is that William J. Bryan, William H. Anderson and Andrew J. Volstead are, in the artist's imagination, removed to the period of Christ's miracle. The deliberate spilling of the wine by Mr. Bryan . . . is intended by the artist to emphasize the fanaticism of these gentlemen in their zeal for the cause of universal prohibition. The painting is a protest of an indignant Christian, shocked at the impiety of politicians"

With this viewpoint the court could not agree, but held that the offense of displaying the picture came under the head of section 43 of the penal law in that it outraged public decency, and that the exhibitors were guilty of a misdemeanor. "It outrages the sense of decency of all good citizens, Christians and non-Christians alike."

The absence of a jury at the Independent show was held to be no excuse, although the secretary of the society, by virtue of his office, "is the victim of circumstances over which he had little control," but the court recommended that the artist be proceeded against immediately. No proceedings against the artist have yet been taken.

This "Van Leyden" a Dürer

FRANKFORT-ON-MAIN—A valuable "find" was recently made by the Staedelsche Gallery. A newly purchased drawing bearing the name of Lucas van Leyden was discovered to be by Dürer. It is dated before 1500, when he was on his student wanderings. It represents a bearded man and a woman dressed in a gala robe, her train being borne by a youth.

Important Pictures by Old Masters

Decorative Furniture and Objects of Art

the property of the late

The Right Hon. ADELBERT WELLINGTON, 3rd Earl Brownlow

Removed from Ashridge Park, Berkhamsted, Herts.

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Decorative Furniture Objects of Art and Porcelain



Sale May 4th
Burgomaster Triest by
Sir A. Vandyc



Sale May 4th
Madonna and Child with Saints by
Cima



Sale May 4th
Portrait of a Lady by
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Which Will Be Sold at Auction by

Messrs. CHRISTIE, MANSON & WOODS

at their Great Rooms, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S. W. 1.

On Thursday, May 3rd, Friday, May 4th and Monday, May 7th, 1923

Illustrated Catalogues may be consulted at the offices of THE ART NEWS, 49 West 45th Street, New York, or at their agents in Boston, Philadelphia, etc. (For addresses see page 8).

SWEDEN WILL SEE AMERICAN PICTURES

One Hundred Works by Swedish-American Artists Are on the Way to Gothenburg Exposition.

One hundred paintings comprising the most notable of the recent productions of Swedish-American artists in the United States are now on the way to Sweden on board the Swedish-American Line steamer *Drottningholm*. The pictures were collected at the request of the Swedish-American division of the Tercentenary Exposition to be held at Gothenburg from May 8 to Sept. 30.

The Gothenburg Exposition will present the most thorough and comprehensive exhibition of Scandinavian art ever gathered. The pictures from America are sent to show the people of Sweden what Swedish artists or Americans of Swedish descent have contributed to American art. It is hoped that there will be other interchanges of art between Sweden and America.

Forty of these paintings were collected in New York by Henry G. Leach, trustee of the American-Scandinavian Foundation, and sixty were obtained in Chicago by Charles S. Peterson. Juries were appointed to select representative works. William Fox, director of the Brooklyn Museum, was chairman of the jury which made the selections in the eastern part of the country.

Included are two paintings by John F. Carlson, a winter landscape by Henry Reuterdahl, some beautiful decorative works by Arthur Lingquist, a Cape Cod painting by Charles A. Kaelstau, a newcomer in Swedish-American art exhibitions, and works by Carl Sprinchorn, Belge Anderson, Frank V. Colson (etchings), David Ericson, Emil Gelhaar, Carl Eric Lindlin, Henry E. Mattsen, C. G. Molin and Anna Soderquist.

The works of the Western artists were chosen from the annual exhibition of the Society of Swedish-American Painters in Chicago. In this group were a number of paintings by Reuterdahl, who won the first prize, and marine views by Charles Hallberg, who won second. Other contributors include J. Olaif Olson, winner of the first prize for water colors; Birger Sandzen, Olaif Grafstrom, Carl Ringius, Carl G. T. Olson and Christian von Schneidau.

National Academy of Design To Have a Paris Art Center

The National Academy of Design announces an art center for Americans in Paris in the building known as the Hotel de Lausun, on the Ile St. Louis in the Seine. The purpose of this center, the funds for the purchase of which have been subscribed by a group of friends of the National Academy, is to afford a common meeting place for American and French artists, students and patrons of art.

There will be no schools of instruction. The building is intended solely as an "inspirational art center," according to Edwin H. Blashfield, president of the National Academy of Design. Lectures on art may be given and it is probable that students may live there, but it is chiefly intended as a meeting place for Americans and foreigners in Paris interested in art. The Hotel de Lausun was the home of the Due de Lausun, who married the daughter of Philip d'Orleans, brother of Louis XIII. It is one of the largest residences on the island and is a superb example of French architecture. It was once occupied as a home by Thophile Gautier and by Baudelaire.

Parshalls Find the Algerians Very Paintable Material

De Witt Parshall and his son, Douglass Parshall, are painting in Algeria. From Biskra the elder Mr. Parshall writes to THE ART NEWS:

"Douglass is painting several large pictures of the Arabs and picturesque market places here. This Oasis is greatly overpopulated and the consequent struggle for life is intense. The people for the most part look like animated bundles of filthy rags—but they are often for that reason more paintable. The streets are crowded with camel trains, goats, nomads, and Arabs of high and low degree. The smells are almost intolerable. The climate, however, compensates for all deficiencies of hygiene, being much like that of southern California. We expect to return to America in May."

Captain D'Arcy Rutherford Brings Italian Primitives

At the Ehrich Galleries are four Italian primitives which have just been brought from his home in England by Captain D'Arcy Rutherford. All are of the Florentine school. The chief works are a polyptych by Bernardo Daddi, executed some time before 1400; a Madonna and Child by Cimabue, a right altar piece depicting two saints by Pietro di Gerini, and a picture with a religious subject by Neri di Bicci. All these works except the polyptych are accompanied by written certificates by Tancred Borenius.

Metropolitan Museum Acquires a Bull Fight Subject by Goya



"BULL FIGHT"
by
GOYA

Reproduced by courtesy of the Metropolitan Museum of Art. This painting represents a side of the Spanish master's art which is unusual in American collections.

ANTIQUES FURNITURE SUIT A BOOMERANG

Official Referee in Shrager-Dighton Case Found Dealers' Evidence Preferable to Plaintiff's

THE ART NEWS has just received from London a copy of the judgment rendered in the King's Bench Division of the Royal Courts of Justice by Sir Edward Pollock, the official referee, in the suit of Adolphe Shrager against Basil Dighton, Ltd., Basil Lewis Dighton and Harry Walton Lawrence, an account of which suit with its verdict in favor of the defendants appeared in our issue of March 3.

Shrager sued Basil Dighton, Ltd., and the two directors of that company for damages in connection with the sale of antique furniture to the plaintiff, Shrager, claiming that there had been fraudulent representation. The defendants entered a counterclaim of £25,000 for balance due for goods sold, delivered and not paid for with costs. The official referee granted the claim of the defendants with costs.

In the course of his judgment, after reviewing the facts as to the beginning of the suit, Sir Edward Pollock points out that Shrager, in Sir Edward's opinion, "wanted to get out of his bargain, and he thought the best way to do it was to charge the defendants with fraud," and he points out that Shrager had his writ in the suit issued "before he had any information of any sort with regard to this furniture" from the expert he had engaged to go to his residence in Kent to inspect the furniture. Sir Edward Pollock adds, on this point:

"I am told that I ought to pay more attention to the evidence on behalf of the plaintiff than I do to the evidence on behalf of the defendant, but I do not, and I think I shall show sufficient reasons for not doing so. Before I go any further I wish to say that I do not believe Mr. Shrager's evidence; where he differs in any way from Mr. Dighton and Mr. Lawrence I accept the evidence of Mr. Dighton and Mr. Lawrence in favor of that of Mr. Shrager, because I think Mr. Shrager over and over again showed that his evidence was not to be relied upon."

The official referee also, in the course of the judgment, said in comparing the standing of Shrager, who was a bankrupt in 1915, and the principal defendant:

"Mr. Dighton was very well known as a dealer in antique furniture. According to Mr. Cescinsky [leading witness for the plaintiff] he had always good stuff in his house, or wherever his premises were. He had been in business, I think, some fifteen years, or something of that sort. . . . Mr. Lawrence was a gentleman who had known Mr. Dighton for years, in fact they were at school together and had been associated together ever since."

In analyzing Mr. Cescinsky's testimony Sir Edward declared that he "made several terrible mistakes" in regard to pieces of furniture before the Court as evidence and that he had come to the conclusion "that the other experts are to be believed rather than Mr. Cescinsky." In conclusion he said: "Now I find as a fact that Mr. Dighton and Mr. Lawrence were absolutely honest and straightforward, and that no aspersions whatever can be cast upon their characters with reference to these transactions."

Mrs. Whitney's Son in Bronze

PARIS—Mrs. Harry Payne Whitney has idealized the head of her son, Cornelius Vanderbilt Whitney, on one of the three figures of the heroic memorial group, "The Spirit of the Red Cross," to be placed in the Hotel des Invalides.

PARIS INDEPENDENTS BAR DUNCAN'S WORK

American's Picture, "The Nativity," Removed as Improper—Painter Stages a Private View

PARIS—Raymond Duncan's picture entitled "The Nativity" has been removed on grounds of impropriety from the walls of the Salon des Indépendants. The members of the Société des Indépendants have been invited by Mr. Duncan to view the picture in his private "theatre," rue du Colisée, and to express their opinion as to its justification.

It is rather unusual to find the French taking exception to an American production in the realm of art. The contrary has been more often the case, but morals, so some will say, differ according to which side the Pyrenees—or the Atlantic—you happen to be.

Closer examination than it was possible to grant in the opening week revealed much good work of a secondary kind. At the Indépendants' show: little that is sensational either for its merits or demerits, much that excels the average, much that is promising. Unquestionably the trend is towards conscientiousness.

in the first category must be classed the beautiful nude by the Japanese artist Foujita, not quite as immaculate in texture perhaps as its Salon d'Automne companion but more successful in so far that it does not lose at a distance. A work of such beauty makes some compensation for the loss of that of Fauconnet, who was too good for this world.

Another even less Japanese, Luke Fiasiegawa by name, evinces rare qualities in his picture of a gipsy child:

qualities of technique, of taste, of feeling.

One of the strongest and best balanced pictures is Marcel Roche's "Idyll."

The American painter, Robert Ward Johnson, is on the point of becoming a very fine artist, if indeed he is not already one. His two sculptural nudes, idealized without *façade*, are more natural than the one he showed at the Salon d'Automne, yet still there is a touch too Michelangeloesque without the same reason as that master had for his contortions. Johnson is certainly "out" to make beautiful pictures and such are wanted. In him there is also a reminiscence of Pompei and Fauconnet. Ciolkowski's drawing has the same ideal. The age of hideousness is waning day by day.

Our American Courbet-Cottet, Charles Thorndike, is rather splendid with his mammoth picture of Niagara Falls, and quite attractive with his perspectives of sky scrapers. Peské's big landscape is ample, easy, pleasant to look at. Paul Emile Pissarro's are well composed, Léon Parent's and the Swede Osterlind's are full of good points. Otis Oldfield is a first rate reinforcement to the American contingent.

De Hooch's canvas shows an interior scene with a cavalier and a lady sitting at a table and playing cards. Light flows into the room through a window at the left, falling upon the silk and velvet costumes of the figures and the glaring colors of a carpet that covers the table. At the right, through an open door, a view of the town is visible. All the richness of Dutch interior painting is in this picture; sumptuous with a kind of rich solidity of painting and modeling it ranks with the best works of this master.—F.T.

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ert and others, are contributing to the formation of a significant modern Swiss school (Hofer's lithographs are charming), C. B. Neuman, Renouf, Chériane, Hélène Perdrat, Sigrist, Valtat, Vallée, Zinet, Heidebert, Laboureur (perfect as an etcher, but also a discriminating painter), Kwiatkowska, Cornifleur, Gimel, Brabo and E. H. Brewster, whose "Crucifixion," "Buddha" and "Madonna" are among the most "independent" works here.

In the non-pictorial sections I noted a stork in granite by Hernandez (who has been portrayed by Mr. Tanaka), Legrain's superior bindings, Roger Foy's ivory work and pierced metal ornaments.

—Muriel Ciolkowska.

Pennsylvania Academy Buys Six Paintings From Lambert Fund

PHILADELPHIA — The Pennsylvania Academy of the Fine Arts announces the six purchases made through the John Lambert Fund of paintings in the 118th annual exhibition now showing at the Academy. The selections are "Composition—Figure," a woman in gray by Paul Froelich; "Head of a Girl" by Carolyn Haywood, "Old Garden" by Charles S. Garner, "Descending Night" by Mildred B. Miller, "The Inner Harbor" by Susette S. Keast and "In the Valley" by Rose E. Braught.

John Lambert bequeathed to the Pennsylvania Academy a purchase fund of \$50,000 in trust, the interest of which was to be used "to purchase pictures from its annual oil exhibitions by American artists." Mr. Lambert was a former pupil of the Academy and desired to encourage young artists who show unusual promise. As the purchase is made for and not by the Pennsylvania Academy, it can hang them with the permanent collection or not as its officials see fit. The fund this year involved a purchase totaling \$1,800.

Arrested for Having a Houdon

PARIS—In April, 1921, the Marquise de Montoisier, descendant of Field Marshal de Contades, discovered a terracotta bust of her great-grandfather, attributed to Houdon, at an antiquity dealer's in the Avenue des Champs Elysées. This work had been removed from her chateau near Roye by the German soldiers under General von Kruski and sent to Germany. Inquiries by the police revealed that the bust had been bought for 9,500 francs by the dealer from another dealer who, though he claims he acquired it in good faith from another dealer, will be brought up before the courts for complicity in the concealment of stolen goods.

Berkeley School Enlarges Scope

For the seventeenth annual summer session, June 25 to Aug. 3, the California School of Arts and Crafts at Berkeley announces greatly enlarged activities. Students preparing for life work as illustrators and as commercial, poster and advertising artists, interior decorators, designers and craftsmen, students in the fine arts, and candidates for places as supervisors and teachers of arts and crafts will be especially interested. Classes in outdoor sketching and painting in oil and water colors will be held in Oakland.

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EIGHTEEN CANVASES BY MONET DISPLAYED

All Phases of Art of Great Impressionist To Be Seen in Exhibition Here—Other Art Shows

Eighteen canvases by Claude Monet that represent almost every phase of his pictorial interests and manners and which date from 1868 to 1908 are on exhibition in the Durand-Ruel Galleries. The earliest work shows a landscape with the simplicities of his early Barbizon style while the last one is a Venetian scene in his most impressionistic phase. There are a flower piece of the year 1880, a Holland landscape in the modern Dutch manner dated 1872, two harbor scenes at Fecamp and on the Seine at Rouen, and two of the coast and rock views including the superb pile of golden red cliffs in "Falaise à Pourville."

Two of the famous water lily series are here, the dazzling façade of Rouen Cathedral, one of the tropical Bordighera garden scenes, the "Charing Cross Bridge," and the less familiar "La Gare St. Lazare" with its swirling clouds of steam, blue sheds emerging above them, and a man handling a red switch signal that makes a sharp note of contrasting color in the general scheme of blue and white. This show is an appetizing feast for lovers of Monet's work.

John Cotton's Aquatints

A retrospective exhibition of the aquatints of John Cotton, with a small group of his water colors, is on view in the Brown-Robertson Gallery until March 31, the prints covering his work for the last ten years. Mr. Cotton's color sense is extraordinarily vivid but it is to be noted that with the passing of the years and his longer familiarity with his medium he has both controlled and clarified his color to the end that his prints have gained markedly in sheer beauty of pure tints.

This contrast is shown between such an early plate as the "Cornish Lugger Becalmed" and the more recent ones of California themes, midway between these being his two exquisite aquatints of the "Belfry of Bruges" and his French village scenes. His water colors, of which eleven are shown, include views in Bruges, France and California, "In the High Sierras" and "The Trapper's Cabin." These demonstrate his command of pure wash and his eye for the picturesque.

Work of Pennell's Pupils

As a departure from the usual custom of art school students showing their work in their own classroom, Joseph Pennell's pupils are giving an exhibition of seventy-five etchings, drypoints and lithographs in the Anderson Galleries until March 31. A striking feature is that only one of the students' work reflects the teacher's manner, most of the prints revealing marked personal viewpoints and individual methods of technique.

This is to be noted in such etchings as Ben B. Brewer's amusing "Valentino," Helen H. Leggia's "Pioneers," Susie K. Wilson's "Early Fall," McMorris's head of "Agatha," Edith Derry Wilson's "Black and White Scotch," heads of two terriers, and Lilian P. Baer's aquatint "Winter." The admirable quality of the work shown, as well as its wide variety, is strong testimony for Mr. Pennell's ability as an instructor in black-and-white art.

Wolfe Club at Art Center

The Catharine Lorillard Wolfe Club is this year holding its annual exhibition at the Art Center. Alta West Salisbury won the water color prize with a painting of milkweed pods in front of a Japanese print. Martha Simkins was given the portrait prize, her subject being a woman's head in profile, and Ida Maynard Curtis was awarded the landscape prize for her California coast scene. Among the other outstanding pictures in the show are Marion Gray Traver's monotypes, Vera Leeper's landscape and Gladys Withrow's autumn still life. The exhibition lasts until the end of the month.

Eleanor Motley's Flowers

Eleanor W. Motley's flower paintings in water color, shown at Mrs. Stern's Gallery until March 31, are pleasing, collectively and singly. As a group they impress with their fresh, clear color, and individually they charm with their interesting patterns and simplicity of treatment. There is a crispness about the artist's work that accords with the texture and quality of flowers. There is no tendency to overdo an effect and this unlaborious air adds to the vivacity of her "Cosmos and Campanula," her vase of pink bougainvillea, and the tiger lilies with their background of a blue mandarin coat.

Recent Paintings by Gleizes

There has been no exhibition of the work of Albert Gleizes in New York, other than an occasional picture, since he left this country to return to France in 1918. The group of ten canvases

Cleveland Museum Gets Gothic Group



"VIRGIN AND CHILD," CARVED IN STONE. FRENCH, XIVth CENTURY
A recent gift of J. H. Wade to the Cleveland Museum of Art

shown at the Belmaison Galleries, Wanamaker's, until March 30, represents his most recent work. They are purely abstract in design and are flat in effect, construction in two dimensions seeming to be the chief aim. Gleizes says that he wishes to repeat his canvases by means of stencils, and this group might be treated in this way. His color is remarkable, particularly the grays and browns, which are rich in quality.

Keramic Arts Society Exhibits

The New York Society of Keramic Arts is holding an exhibition at the Art Center until the end of the month. H. Varnum Poor is represented by some of his decorated pieces of individual design and Mrs. Adelaide A. Robineau by a number of examples of exquisite workmanship.

Carl Walters, Mrs. C. Poillon, the Duran Kilns, W. Levin, Elizabeth Hardenbergh, Edith Penman, Mrs. George Nichols, Alfred Binns, E. H. Tracy, the Greenwich House Potteries and the students of Syracuse University are among those contributing to an unusually fine show.

Portraits by Mann and Pennoyer

A small group of portraits of children by Harrington Mann are shown at Knoedler's until March 31. This artist is always successful in imparting to his portraits the freshness and vitality that belong especially to the first decade of our three score and ten. The skin of fine texture and the color that comes and goes are happily presented by Mr. Mann in this series, some of his subjects being the three little daughters of Childs Frick; Clay, their brother, who has a canvas to himself, and Beebe, son of Charles L. Hoffman.

A portrait by A. Sheldon Pennoyer of the Rev. W. H. Carnegie, canon of Westminster and chaplain of the House of Commons, showing him standing in his robe of crimson and gold in the interior of a cathedral, is also exhibited. It is a portrait impressive for its dignity and reserve of manner as well as for its able workmanship.

Miss Emmet's Portraits

Five portraits by Lydia Field Emmet are shown at the Women's City Club until the end of the month. The children's subjects include "Playmates," and a painting of a little girl in white who combines the air of an aristocrat with the sunny good nature of childhood in a manner which relates her to the children of the XVIIth century English masters. A "Portrait of a Lady" and "Portrait of a Naval Officer" complete the group.

Lee-Hankey and Benson

Etchings by W. Lee-Hankey and Frank W. Benson are exhibited this month at the Ackermann Galleries. About twenty-five of Lee-Hankey's plates are shown, including many that are now rare. The majority are of the French peasants who have always chiefly interested him and include "La Méchante," "Two Sisters," "Minding the Flock," "Water

Plan an Art Museum in Dallas

DALLAS—The City Commission has been formally requested to submit to the people the question of a bond issue of \$200,000 for the establishment of an art museum. A group of women who are sponsoring the idea will confer with the commissioners on the subject and outline their plans.

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LONDON

The present fashion of omitting names of pictures from the catalogue makes things terribly difficult for the critic of ordinary intelligence, who does appreciate a little kindly assistance from the artist in deciphering his work. Formerly, though it might not have struck us at first sight to attribute to a canvas the same meaning as that declared in the printed list, yet sometimes by dint of standing away from it at a variety of angles and shading one's eyes with one's hands, it was possible to catch the resemblance. But in the case of David Bomberg, who is now exhibiting at the Mansard Gallery, the artist offers to supply the deficiency by discussing his works with the public on certain afternoons, a proposal which should bring light into dark, artistic places. But as the potential buyer cannot expect the painter to be always "on tap" to answer difficult questions, one is still left with an uncomfortable feeling that even though the "every-picture-tells-a-story" principle may not express the last word in picture politics, yet a work, unless it does actually arouse in the onlooker the emotions intended by the author, cannot be said to have succeeded. Not every critic has the leisure to attend Mr. Bomberg's séances.

Now, if in the case of the delightful exhibition of water-color drawings at the Agnew Galleries titles had been omitted, it would not have mattered nearly so much, for artists such as Girtin and Turner, Jordaeans and Van Dyck express their meaning clearly enough to render reference to the titles superfluous. Even when it comes to a matter of the mystic Blake, who is represented here by fourteen exceptionally fine examples, the illustrations to "Paradise Regained" speak for themselves. The composition of these drawings is more closely knit, the drawing firmer than in much of Blake's work, while the color is of an exquisite delicacy. De Wint is also seen to great advantage in several drawings, notably in his "Dover Castle," beautifully built up both in form and coloring. This is not a show that can be exhausted in a single visit, although it occupies but a single room, nor can a short paragraph do it any justice. One afternoon might well be devoted to the XVIIth century draftsmen alone.

Carl Rungius is represented by animal sketches in oil and pencil. F. Luis Mora's monotypes in color include a mellow-toned "Pasture" and "Picnic in the Woods." Edward C. Volkert has drawings of nudes and a number of cattle studies in color and pencil, and Edmund Greacen's oil sketches of France are of the devastated area, some of them being of Rheims Cathedral.

Roy H. Brown has also done considerable sketching in France, in Etaples, Versailles and Paris. Oscar Fehrer contributes portraits, garden scenes and European studies. Eugene Higgins has a large group of monotypes, including "The Smugglers," "Chain Gang," "A Corpulent Bum" and "Figures Around a Fire." Lee Lawrie, the only sculptor, is represented by a small bronze group, "The Four Horsemen of the Apocalypse."

Brooklyn Miniaturists

The fifth annual exhibition of the Brooklyn Society of Miniature Painters is being held at the Hotel Bossert until April 1. Twenty-one artists participate, the exhibits including some excellent examples of portraiture as well as a few subjects somewhat unusual for the medium, such as the hen and chickens of Mrs. Elizabeth A. McG. Knowles.

Eva Hatfield Young's "The Portuguese" introduces a landscape background with pleasing effect. For vivacity and fine color Eulabee Dix's portrait of Miss Mayo is exceptional. May Fairchild's "The First Born" shows this artist at her best. Martha Wheeler Baxter contributes "The Young Curate," Nicolas Macsoud "A Young Dreamer," Eva Springer an "Old French Lady," Pamela Vinton Brown a portrait of Lena Amsel, and Alexandrina Harris, "Lady with a Peacock Fan."

Jan Steen (Twelfth Night)

ST. LOUIS

The Art Alliance is planning an Egyptian pageant ball to represent a brilliant period of Egyptian history. Students of the St. Louis School of Fine Arts will take part in it.

The City Art Museum has on display the International Exhibition of Water Colors, selected from the exhibition of 1922 in Chicago. The collection occupies three galleries. An Athenaeum portrait of Washington, by Gilbert Stuart, lent by eastern owners, has been on view at the Museum two weeks. It will remain a short time longer.

A portrait of Miss Florence Leland, painted by Florence Versteeg, will be on view at the Noonan-Kocian Gallery for one week before it is placed in the Levee and home.

Arthur Zeller has arranged a retrospective exhibition of his work at the Town Club. It includes work done in student days in Paris as well as recent canvases.

The bulletin of the City Art Museum for the first quarter of 1923, just issued, describes a portrait reproduced on the cover and recently acquired by the Museum. The portrait is that of a musician and is attributed to Sebastiano del Piombo. Phyllis Ackerman contributed to the bulletin a description of a *mille fleurs* tapestry just purchased by the Museum. A note and a splendid reproduction bring to attention a new acquisition, "March Woodlands" by Twachtman, the second example of his work now at the Museum. The list of purchases made from April 1 to Dec. 31, 1922, indicates an attempt to round out departments of the Museum which have had little attention. The list of gifts includes three paintings presented by Edward Mallinckrodt, one by James F. Ballard, and one by Charles M. Rice. The last one is a portrait of Mrs. Jonathan Rice, painted by the late Sir James J. Shannon. Attendance at the Museum for the year was 275,228.

—Mary Powell.

Del Monte, Cal.

Small paintings by Alson Skinner Clark are in an exhibition in the Del Monte Art Gallery. The subjects are of the blossoming desert near Palm Springs, and they are delightfully spring-like in color. Clark Hobart is exhibiting two mural decorations, "By Still Waters" and "Play," and Hanson Puthuff shows "The Willows" and "Stately Eucalyptus," which have much charm. William Ritschel's large marine, "And There Was Light," dominates the wall on which it hangs. Ritschel has recently returned to his studio at Carmel Highlands. Isabel Hunter exhibits "Monterey Bay from the Hills."

Recent sales from Del Monte Gallery include works by Ritschel, Ferdinand Burgdorff, Puthuff and Dotty Sammann. Bruce Nelson, who has been in New York state for some years, has returned to California to paint. He will soon exhibit here.

Austin, Texas

Under the direction of Miss Elva Bagcom, president of the Austin Art League and professor of library science at the University of Texas, forty-two paintings by American artists have been placed on exhibition. Among them are works by Wayman Adams, John F. Carlson, E. Irving Couse, Cecil Clark and William P. Silva.

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CHICAGO
The third International Water Color
Exhibition opened at the Art Institute
March 20. Water colors from England,
France, Germany, Norway and Sweden
as well as representative works from
leading American painters are on view.
The jury has admitted paintings by
Chauncey F. Ryder, Alice Schille, Clifford
Addams, Roy Brown, George Elmer
Browne, John F. Carlson, John E. Costigan,
George Pearse Ennis, George Hart,
Hayley Lever, H. Dudley Murphy, Philip
Little, Joseph Pennell and William Ritschel.
A review will appear in next
week's ART NEWS.

A. G. Warshawsky's paintings of
French scenes are the chief interest at
Anderson's. His pictures of the Church
of the Madeleine in Paris, of villages in
picturesque valleys, and views of the
Seine are particularly attractive.
Walter Ufer is in Chicago with an
exhibition of thirty canvases, twenty-four
of which have never been shown in this
part of the country. The works are well
hung at Carson Pirie Scott & Company's
gallery and constitute one of the very
best exhibitions that Mr. Ufer has ever
made. There are the studies of his
favorite model "Jim," landscapes of the
desert and mountains near Taos, and
pictures of human interest such as "The
Watcher," "The Peddler," and "Two
Riders Against the Sky."

Joseph Birren has an exhibition at the
Galleries of Marshall Field & Company.
Mr. Birren's forty canvases mainly depict
scenes of Cape Cod and of Michigan
in the springtime.

Twenty-seven paintings and two pieces
of sculpture were sold from the twenty-
seventh annual show by the artists of Chi-
cago and vicinity at the Art Institute.
From the galleries of the Chicago So-
ciety of Etchers, 265 prints were sold
for \$3,600. —Lena M. McCauley.

Minneapolis

Excellent examples of French Impressionism
have been on view in the Minneapolis Art
Institute. Among them are five canvases by Claude Monet including
one of his water-lily subjects, three by
Pissarro, four by Renoir and several by
Degas, Jongkind and others.

Sixteen canvases by Xander Warshawsky
are at the Bradstreet Galleries. They
were sent from the Dudensing Galleries,
New York. Most of them are landscapes
done in France.

The Attic Club has had its spring ex-
hibition of the work of members at its
studio in the Bradstreet building. Its
officers for 1923 are: Chairman, Arthur
C. Hanson; secretary, Walter Tuben-
sing; treasurer, Perry Honack.

Denver

Under the auspices of the Denver Art
Association Oriental rugs from the
private collection of A. R. Wilfrey were
shown in the gallery of the Public Li-
brary, followed by pictures from the Inter-
national water color exhibition of
1922, including work by Childe Hassam,
Joseph Pennell and Boutet de Monvel.

This was succeeded by the ecclesiastical
exhibition, showing beautiful stained-
glass windows loaned by H. W. Young,
of New York, and Charles J. Connick.
Many paintings, sculptures, prints, rare
books and photographs were loaned by
private collectors, and a number of an-
cient church pieces, from Santa Fe,
N. M., added interest. —M. R. F. V.

Aurora, Ill.

Pictures by Theodore J. Morgan being
shown at the Conklin Galleries in-
clude a medium-size painting of "Christo-
pher Wren Tower." A larger painting
with the same title by Mr. Morgan is
on exhibition at the Corcoran Gallery of
Art, Washington.

At a meeting of the Aurora Art League
the art dealer, R. H. Conklin, said that
he had been asked to announce that Will-
iam Clusmann would soon present one
of his paintings to the league.

PARIS

Three landscape painters have claimed
the past week's chief attention: Loiseau,
at Durand-Ruel's; Barat-Levraux, at
Dru's; Léveillé, at Barbazanges', but
alone the first-named is exclusively a
paysagiste. He belongs to that little rear
guard of Impressionists which includes
Albert André and Durenne, and might
still include Maufra and Moret, but is a
more patent derivation from Monet, i's-
sarro and Sisley than any of these. An
isolated picture by Loiseau can yield much
of charm but the smoothness of this art-
ist's temper lends a certain uniformity to
his work viewed as a whole. One
searches for same accent, even though it
might contain an element of error. And
though a happy palette recipe gives on
occasion very neat and dainty results, on
closer analysis one finds there is some-
thing here that seems to be stifled, that
seeks to escape and has not succeeded in
doing so. With a technique which is
smaller—Loiseau paints with small,
broken touches—Segantini has achieved
effects which are bigger. Loiseau paints,
as a rule, subjects which have been dear
to Monet, as also townscapes in Paris,
Brittany and other French provinces.

At the same gallery I was, incidentally,
struck by a half figure of a little girl in a
white lace hat which must be one of the
most charming pictures ever painted by
Berthe Morisot.

The work by M. Barat-Levraux has
been alluded to here from time to time
in connection with the Salons d'Automne
and Indépendants. Rich, full and mellow,
it extracts the maximum of effect
from the paint without a consequent orgy,
for his *abandon* is self-possessed. He
commands his medium, it does not com-
mand him, however much he may give it
its head. He can say to it: "So far and
no further." M. Barat-Levraux often
paints in the South of France, where the
hot light is so productive of magni-
ficent, sonorous shadow. Certain pictures
—I recall, especially, a deep grove of
trees with a glimpse of a house panting
in the sun between the heavy arches of
massive foliage—are chants. His flow-
ers, too, are luscious. And the water in a
Japanese sea piece sends out coolness
in a burning mist.

Far more self-conscious is the style of
M. André Léveillé. Here restraint
amounts to self-tortured stiffness, but it
is at once a natural stiffness, a cultivated
self-torture. These austere, emaciated
pictures are not so much painted, as
flagellated. More eccentric than Barat-
Levraux, Léveillé is, perhaps, less really
original. His melancholy pictures are
theorems and will "date." However, they
contain some essentially modern inspira-
tion as, for instance, in a picture of the
red building of the Central Telephone
Office in Paris, a picture for a museum
this, for it is a landmark in several
senses. Léveillé's work answers, I think,
to a psychological state. It commands
respect because it appears to attain what
it sets out for—is in earnest.

Ideal productions are the fourteenth
and fifteenth volumes and latest additions
to the series of "Le Peintre et Graveur
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(and published by him at 2 rue des Beaux
Arts, Paris) devoted to the etched and
lithographed works of Francisco Goya.
The already existing commented catalogues
do not comprise the full set of
Goya's 288 plates. This one does, repro-
ducing them also in their various states
and giving on each page, beneath each
picture, its history, its whereabouts, the
sales where it figured and the prices
realised—all in clear, classified form.
The critical biography introducing the
catalogue proves the well-known expert
in the arts of the burin, the gouge and
the pencil, to be no less expert in the art
of literature.

Another model work of reference is
"Les Meubles du XVIII^e Siècle" by
Henri Clouzot, curator of the Musée
Galliera in Paris. Admirably comprehensive,
it includes a technical study, a
graphical demonstration, and a list of the
cabinet makers of that period (publishers:
Albert Morancé, Paris).

Beaux-Arts is a new bi-monthly publica-
tion aiming to do for France what
THE ART NEWS is doing for the world.
It is brought out under most distinguished
auspices: MM. Raymond Kouechlin,
André Joubin, Théodore Reinach, Paul
Vitry and Georges Wildenstein. It is
presented in magazine dress—but the
dress should be worthier of the wearer.
Apart from this, it seems to fulfill all
desiderata. Its sale price is two francs.

The American artists George How-
land, Alexander Harrison and Aston
Knight have taken part in the annual dis-
play of the Cercle de l'Union Artistique.

That clever young English artist
Muriel Cooke, who paints horses as
well as John Lewis Brown (who was a
Frenchman) though she is hardly out of
her teens, has been showing her latest
work at La Palette Française. And Cap-
pello, our only poster designer, who is
an Italian, is the attraction at the De-
vambez rooms. —Muriel Ciolkowska.

Columbus

Paintings by Victor Charreton and
etchings by Whistler and by Joseph Pen-
nell are on view at the Gallery of Fine
Arts.

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PITTSBURGH

Thirteen paintings by Tsunekichi Takanouchi, better known as Seiho, compose the first exhibition in America of the work of this famous Japanese artist. They are in Gallery K of the Carnegie Institute. They are the property of Yonezo Okamoto, of New York, and were lent to the Institute through Judge Joseph Buffington. They are done in ink-wash on silk or on Japanese paper. The art critic of the *Sunday Post* said of them:

"Seiho is untouched by European influences, at least in this group, and that means that he is an exponent of Oriental painting. Painting in the East is much less a statement of facts than it is calligraphic philosophy. It has as its goal the elimination of every accessory and the expression of a universal concept through a particular one."

"In 'At Peace' Seiho presents the head of a lion. Considered technically, every stroke is the acme of control without distracting from the entity. Seiho gives us not the portrait of one lion, but his idea of 'lion.' 'Crows and a Persimmon' is distinguished by beauty of pattern that one associates with all Japanese design. Seiho takes a subject as perilously sentimental as poppies and contrives an essay in the exquisite. 'Barnyard Fowl' is so dexterous that it gives the feeling that the artist has just left it—like the echo of the last note of a song."

"The two landscapes are traditional in their sense of suggestion. They leave the observer free to saturate himself in the calm that symbolizes eastern philosophy and religion. One of the landscapes, 'Fisherman's Haven,' is indeed the essence of nature and invites one to contemplation."

Seiho was born in Kyoto in 1865 and studied under Ueda Eirin and Kono Bairei. He is painter to the imperial household, honorary president of the Kyoto Academy of Painting and a member of the Imperial Academy. His "Raining: Soochow" is in the Luxembourg. The introduction to the catalogue of his paintings here was written by Inazo Nitobe, under secretary general of the League of Nations.

New Haven

The first prize, \$125, in the annual exhibition of the New Haven Paint and Clay Club was awarded to "In A Garden" by Josephine Lewis, a portrait study of unusual distinction. The second prize, \$75, went to "The Bride," also a portrait, by Frederick L. Sexton of New Haven. This is a portrait of the artist's wife. These prizes were donated anonymously.

Edwin C. Taylor, of the Yale Art School faculty, exhibits a portrait of Dr. Raynham Townshend which is masterly in technique, arrangement, and poise. Charles Hubbard is represented by three autumn landscapes, rich in color and painted with his usual bigness and vigor. Other outstanding features of the exhibition include a series of gorgeous surf pictures by Whitney Hubbard, a trio of unusually strong canvases by Henry Davenport, a still life, "The Copper Pot," by Alta West Salisbury, and a masterly portrait of George H. Woodbury by Gertrude Fiske. This last won the 1922 award at the Connecticut Academy, and well deserves to win other awards.

Lester Stevens' contribution is a large snow scene, "Where the Snow Lingers." Another Massachusetts artist, F. M. Lamb, shows a snow scene of tremendous charm. "In A Convent Garden, Brittany," by John H. Niemeyer, has that rare combination, the quiet charm of quaintness and reserve plus a rich and satisfying arrangement of color. "The Head of the Giant" by Bancel La Farge is an Indian summer dream of beautiful Mt. Carmel—a subtle and haunting picture of the kind which "wears well" and in which one can find rest. This exhibition has a novel feature in the number of its fine still-life studies, which are nearly all the work of Mr. Davenport's pupils in the Yale School of Fine Arts.

An encouraging feature of the display as a whole is the number of pictures which have poetic and imaginative charm. Technical excellence alone, upon a literal basis, never has and never will make an exhibition of intense interest to the layman. The prizes were awarded by a jury of three: Lucius Hitchcock, Charles Hubbard and Henry Davenport. The jury of selection was composed of Edwin C. Taylor, Bancel La Farge, Grace Daggett, Henry Davenport and Herman Sodersten.

—J. D. W.

WASHINGTON

Every graphic artist knows the work of Bertha E. Jaques, who is secretary of the Chicago Society of Etchers, lecturer and writer, but perhaps few have seen such a collection of her etchings as is set forth in the graphic arts section of the Smithsonian Institution under the direction of R. P. Tolman, head of that department. Her etchings of flowers in color strike a comparatively new note and they are exquisitely decorative and lovely in color. A branch of "Wild Frost Grapes" and "Thistles" suggest the Japanese. "Hawthorne," "Night Shade" and "Sweetbriar" have almost the fragrance of the blossoms. The other etchings are from the wide world: a beautiful "Char- ing Cross," London; Venice, Rome, Holland, Maine and Gloucester. A charming etching of the Capitol in Washington in winter makes one wonder why more etchings are not made of the many picturesque parts of Washington.

A bas-relief portrait of Mr. and Mrs. Wayne MacVeagh, by Augustus Saint-Gaudens, is lent to the Corcoran Gallery of Art by Captain and Mrs. Stuart Farrar Smith. It is one of the artist's finest medallion portraits.

A marble bust of Edward Pellew, G. C. B., by Thorwaldsen has been lent to the Corcoran by the Hon. Charles E. Pellew, who is soon to assume the title of Viscount of Exmouth. The bust is of an ancestor.

Burtis Baker is at work on a portrait of General John A. Lejeune, of the Marine Corps.

Through Dr. Maurice Egan a collection of thirty water colors by the Grand Duchess Olga of Russia has been placed on exhibition at the Art Center. The duchess, who became penniless, sought refuge in Copenhagen and there knew Dr. Egan. He sent her pictures to this country in care of the Danish Minister. They were first shown in Brooklyn.

At the Arts Club the exhibit of Mrs. Bourne's water colors is to be followed this week by the work of Miss Hattie B. Burdette and Mrs. Susan B. Chase.

The pedestal for the Alexander Hamilton statue is in place on the south front of the Treasury building. The pedestal was designed by an architect, Henry Bacon, and the statue is the work of James Earle Fraser. The date of the unveiling will be fixed soon after the President's return from Florida.

—Helen Wright.

Muncie, Ind.

The Muncie Art Association is exhibiting a collection of oil paintings from the Metropolitan Museum, New York, in the corridors of the Central High School.

Hundreds of visitors are enjoying the work of Anton Mauve, Cazin, Leonard Ochtman, Mary Cassatt, Childe Hassam, Edward Moran, Diaz, Frank D. Millet, E. Irving Couse, Sanford R. Gifford, Lenbach, George Hitchcock and a number of other painters.

In addition the association has placed on display a collection owned by the Muncie organization, including paintings by Colin Campbell Cooper, Childe Hassam, Charles Curran, Leon Dabo, Carleton Wiggins, J. Ottis Adams, Mrs. Wm. Fred Adams, Lillian Genth, Raphael Beck and Pauline Palmer.

J. Arthur MacLean recently addressed the Art Students' League on the Indiana Artists and Craftsmen's Exhibit now on display in John Herron Art Institute, of which he is director. The pictures will be shown in Muncie in April. Mr. MacLean also gave a talk to an evening audience on the exhibitions hanging in the Muncie galleries.

—F. A. B.

Richmond, Ind.

The exhibit by Charles P. Gruppe which has been shown in many art museums during the past year was opened in the Public Art Gallery in Richmond on March 18 and will continue on display until April 3. It contains twenty-six oil paintings showing landscapes and marines painted in Holland and in the Catskills. The influence of Holland, where Mr. Gruppe lived and painted for many years, is plainly seen in his work.

Robert E. Huen, of this city, for many years a resident of Japan, has loaned a collection of 200 colored photographs of scenes in Japan to the Art Association for exhibition during March in the Public Art Gallery. Mr. Huen gave a talk on Sunday afternoon on the life of that country, its industries, art, customs and traditions.

—Esther Griffin White.

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PHILADELPHIA

The Philadelphia prize of \$100 awarded by the Fellowship of the Pennsylvania Academy of the Fine Arts for tuition for the most deserving student exhibition in the 118th annual went this year to Carl Lawless for his winter landscape "Twilight." Mr. Lawless was one of the first to sell a painting in the annual and he sold four in the Fellowship exhibition. His work makes a striking appeal to the imagination. There were thirty-one exhibitors eligible and fifty-one paintings.

The Plastic Club opened its twenty-sixth annual color exhibition on March 14 with many notable canvases by women artists. The gold medal was won by Katherine Farrell for a Gloucester scene, "Across the Harbor." Lillian B. Meeser, with "Flowers," a canvas rich in color, was awarded the silver medal, and honorable mentions were given to Laura C. Lewis for "Vegetable Market—Bruges," and Juliet White Cross for "Scarlet Sage." Mary McClellan shows the only interior, "Polite Correspondence." "State-House—Grey Day" by Paulette van Roekens, cloud studies by Florence Tricker, and landscapes by Frances Lichten, Anna W. Speakman, Laura D. S. Ladd and Katherine Milhous are notably good. Figures are by Wuanita Smith and Edith McMurtrie, urban scenes by Ethel H. Warwick and S. Gertrude Schell, and marsh-lands in water color are well rendered by Alice Cushman. Among other exhibitors are Fern I. Copedge, Elizabeth Wherry, Minnie Miller, Constance Cochrane, Annie Lovering Perot, Anne W. Strawbridge, Cora Brooks and Bertha Bates. The jury of awards was composed of Fred Wagner, Albert Rosenthal and S. Walter Norris.

The Pennsylvania Museum print room will open its third exhibition with a reception and tea on March 26, for which 2,000 invitations have been sent out, to meet Albert Sterner, whose color drawings will be shown. Dr. Arthur Edwin Bye, curator of paintings, calls Mr. Sterner's work Holbein-like and Royal Cortissos considers him one of the best draftsmen alive. This is the first one-man exhibition of Mr. Sterner's work in this city.

The current exhibition at the T-Square Club is a collection of etchings by Frank Brangwyn.

The first exhibition of book plate designs ever held here was recently opened at the Apprentice's Free Library at Broad and Spring Garden Sts., with 200 examples. The first prize was awarded to George Wharton Edwards for a design made for the Easthampton Public Library. Awards of merit were won by William Fisher, W. P. Barrett, J. J. Lanke and R. Capon. Among designs representing work of the past year were those of Governor Gifford Pinchot and of Stephen Leacock.

H. Devitt Welsh and Joseph Pennell have been chosen delegates of the Philadelphia Sketch Club to the convention of the American Federation of Arts to be held in St. Louis in May.

Yarnall Abbott sailed for Sicily March 21 for several weeks of painting in tempera. He will return in May.

Local artists exhibiting out of town are Anna W. Speakman, in the Multi-Color Gallery in Detroit; Nicola D'Ascanzo, with stained glass designs in the Alabama Art League, Birmingham, and Ralph McClellan in the third annual exhibition of the Southern States Art League in the Delgado Museum, New Orleans.

The Philadelphia Sketch Club announces an exhibition of oil sketches from April 17 to 30, open to painters of Philadelphia and vicinity. The club medal will be awarded to the best painting. The current exhibition is of oils by D. L. Williams.

A new movement for the purpose of educating the public in art has been suggested by W. G. Krieghoff and is sponsored by the Art Alliance. It is planned to raise a fund of \$10,000 annually.

An exhibition of the work of five artists opened at the Cenacolo Leonardo da Vinci March 16 to continue through April 13, in which Eugene Vitanza exhibits for the first time. He has two figure compositions, but the most striking canvas is the well-composed "Off Fondamento, Venice." G. d'Andrea shows versatility in portraits, Japanese panels, and a line of bright, colorful landscapes contrasting pleasantly with the still lifes by Amelio Caccia done in the modern manner. M. Capobianco shows several architectural designs. The best feature of the exhibit is the work of Nicholas Romano, who has two nocturnes in oil and several pieces of sculpture, including the classic head "Fabio" in relief and a strong, vital portrait bust of a young man.

The Annual Burlesque of the Annual

Exhibition of the Pennsylvania Academy of the Fine Arts was held by the students March 16. The favorite subjects for derision were "The Print" by Sidney E. Dickinson, and "Men's Gods," by Henry McCarter. Vladimir Perfilieff won first prize of \$5 for his nude parody of "The Print," while Perfilieff's own painting in the annual, "Rev. David S. Cincere," was "razzed" by Jack Grossman, who won the booby prize of one cent. Second prize of \$1 went to Julius Philippi, who made "Men's Gods" more earthy than Mr. McCarter, and honorable mention was given "Distill Life," a composition of a bootleg outfit. The jury of award was composed of Bob Byers, H. H. Butler, and Edward McClosky, Jr., all employees of the Academy.

—Edward Longstreth.

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BOSTON

Paintings by J. Elliot Enneking of scenes in and around Mystic, Conn., are on view at the Irving & Casson Gallery through March 24.

Howard E. Smith has come from northern Vermont, where he has been painting with Aldro Hibbard since fall, to give an exhibition at the Guild. He has always been interested in the human side of art and has sought in these paintings of the border country to tell about the people who live there. In looking at his picture of "Logging" one has a sense that it was not painted alone as a landscape, good as it is, but that the figures were necessary to complete the composition. One feels that the woodsmen are there piling the logs on the wagon because they belong there and are as much a part of the picture as the trees.

Elizabeth Taylor Watson's portraits at the Vose Gallery have made way for a handsome group of canvases, mostly portraits by early English masters, Barbizon painters and modern French artists. They belong to a consignment that has just reached this country from the Engish concern of Arthur Tooth & Sons.

Gertrude B. Bourne, of this city, is holding an exhibition of her water colors at the Arts Club, Washington.

In the Venturer Bookshop, Warrenton St., is an exhibition of posters by school children of Vienna that has elicited expressions of surprise at the naive simplicity and the sincerity evident in them. A drawing of Christ surrounded by children and a long panel of dancing boys and girls have attracted the most attention.

On March 22 Doll & Richards held their annual exhibition and sale of water colors by Dodge Macknight. Each year the fame of this artist has broadened and since his showing in London last year and the contemplated joint exhibition of water colors by Macknight, Homer and Sargent soon to be seen in Paris, he is talked about internationally.

—Sidney Woodward.

Birmingham, Ala.

Thirty paintings by Nicholas Brewer, including portraits, landscapes and other subjects, have been on view in the Little Art Gallery in the Watts building under the auspices of the Alabama Art League. With them were shown several pictures by contemporary artists, owned and lent by Mr. Brewer.

Cincinnati

The Closson Galleries announce an exhibition of oil paintings by Miss Sophonisba Hergesheimer April 2 to 14, inclusive. The exhibition consists of a number of portraits of prominent men from the South, especially in Kentucky and Tennessee, also Kentucky landscapes and still-life pictures.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Etchings by Frank Benson and W. Lee Hankay, through March.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Robert Vonnoh and sculptures by Bessie Potter Vonnoh, to March 31.

Anderson Galleries, Park Ave. and 59th St.—The Goudstikker Collection from Amsterdam, to April 7; water colors by Sigurd Skou, to March 31; exhibition by Joseph Pennell's pupils, to March 31.

Arlington Studio, 274 Madison Ave.—Pictures of Ellis Island by Martha Walter.

Art Center, 65-67 East 56th St.—Exhibition of ribbons by the Silk Association of America, to April 12; 25th annual exhibition of the N. Y. Society of Ceramic Arts, to March 31; annual exhibition of paintings by members of the Catharine Lorillard Wolfe Club, to March 31; photographs by Dr. Chaffee, to March 31.

Babcock Galleries, 19 East 49th St.—Annual exhibition of the Animal Painters and Sculptors, March 26 to April 7.

Beecher Memorial Gallery, Plymouth Institute, Orange and Hicks St., Brooklyn—Loan collection of paintings after Nattier, and the "Home Beautiful" lent by John Wanamaker, to April 30.

Belmaison Gallery, John Wanamaker's—Recent paintings by Albert Gleizes, to March 30.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Gertrude Boyle's Studio, 183 West 4th St.—Drawings and sculpture by the artist, afternoons, to March 31.

Brooklyn Museum, Eastern Parkway—European paintings; Tissot water colors; American paintings; 100 pictures of ancient Egyptian life.

Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks St., Brooklyn—Fifth annual exhibition, to April 2.

Brown-Robertson Galleries, 415 Madison Ave.—Water colors and aquatints by John Cotton, to April 1.

Brummer Gallery, 43 East 57th St.—Paintings by Thomas Eakins, to April 14.

FitzRoy Carrington, 707 Fifth Ave.—Engravings and woodcuts by Dürer; "Some Masters of Lithography."

City Club, 55 West 44th St.—Decorative pictures by Willbur A. Reaser, to April 12.

Daniel Gallery, 2 West 47th St.—Paintings by Ernest Lawson, to April 14.

Dudensing Galleries, 45 West 44th St.—Paintings by Raphael Sala, through March.

Durand-Ruel Galleries, 12 East 57th St.—A painting by Paul Gauguin; the water-lily paintings of Monet.

Ehrich Galleries, 707 Fifth Ave.—Contemporary work of official war artists and ex-camouflieurs, March 27-April 3; to be sold at auction at gallery, evening of April 3.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearn Galleries, 25 West 54th St.—Paintings by Raeburn, Gainsborough, Cotes and Reynolds.

Ferargil Galleries, 607 Fifth Ave.—A group of portraits of women.

Folsom Galleries, 104 West 57th St.—Paintings

PROVIDENCE

Four important exhibitions are now on at local galleries. F. Usher De Voll, whose work has been seen more frequently in the larger art centers than in his home city, is giving a notable show at the Providence Art Club. Forty-seven oils and pastels include typical views of New York city, together with New England landscapes. The street and waterfront scenes of New York have furnished the artist material for some of his happiest offerings. "Twixt Day and Night, Madison Square," is poetically treated and presents an alluring picture. Other views include the East River, Brooklyn Bridge, the harbor, Central Park, the Plaza, Times Square, Broadway, and Canal St. A sympathetic treatment runs through all these canvases revealing poetic feeling which reaches its highest development in a series of nocturnes. Winter pictures, recently painted in Maine, add variety to the exhibition. A number of sales have been made.

At the Tilden and Thurber Gallery a display of water colors by Rustone Vicciji of London is now on. The twenty-five pictures are mostly Venetian and Spanish subjects. In all of Vicciji's work there is delicacy and refinement and, in some instances, an agreeable trace of the influence of Turner. "The Mushroom Gatherers" is a symphony in a series of grays, and "Toil" is in a similar color scheme. "The Rialto, Venice," "A Castle in Spain" and "Ponte Vecchio, Florence," are typical works selected for mention from a collection of practically uniform excellence.

At the Rhode Island School of Design the Anders Zorn collection on view consists of three oils and thirty-four etchings. The oils include "Portrait of Nelson W. Aldrich," lent by Mrs. J. D. Rockefeller, Jr.; "Portrait of Mrs. Mercer," lent by Charles E. Stratton, and "Swedish Holiday Costume," lent by M. Knoedler & Co., New York. In each of these pictures the color scheme is accentuated by the introduction of red into the composition, either in costumes or, as in the portrait of Senator Aldrich, in the accessories. Technically, the paintings are brilliant.

In another gallery are shown "Recent Acquisitions and Loans." Prominent are works by Thayer, Alexander, Guy C. Wiggins, Charles H. Woodbury, F. Usher De Voll, F. Walter Taylor, William James and John Sharman.

The Providence Art Club announces its forty-fourth annual exhibition of paintings and sculpture to open April 3.

—W. Alden Brown.

New Orleans

Paintings, lithographs and etchings by Birger Sandzén are being shown at the Arts and Crafts Club. Ten canvases are included. The exhibition was opened with a reception for members of the Southern States Art League.

—G. F. M.

National Academy of Design, 215 W. 57th St.—98th annual exhibition, to April 15.

The New Gallery, 600 Madison Ave.—Paintings by Friedman, Fiene, Hartl, Sprinborn and Stella, to March 31.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; "Making of a Japanese Print."

N. Y. Public Library, 759 East 160th St.—Etchings by Elias M. Grossman, to March 31.

N. Y. Public Library, 303 East 36th St.—Drawings in color by Jay Chambers, to March 31.

N. Y. Public Library, 96th St. Branch—Exhibition by Wanda Gag, to April 1.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Antique head-dresses, to April 1.

Prabhar Studio, 45 Christopher St.—Sculptures by Renée Prabhar and Indian paintings by F. Overton Colbert, to April 7.

Pratt Institute, Ryerson St., Brooklyn—Murals, studies and sketches by Edwin H. Blashfield, to April 6.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Twachtman, Dewing, Hassam and others.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Sardeau Gallery, 7 West 51st St.—Contemporary American women etchers, to April 1.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Early English portraits, Barbizon and American paintings.

Société Anonyme, 19 East 47th St.—Paintings by Kandinsky.

Mrs. Stern's Gallery, 22 West 49th St.—Water colors by Eleanor W. Motley, to March 31.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Wiener Werkstätte of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Nan Watson; portraits by Micheline Resco, beginning March 27.

Women's City Club, 22 Park Ave.—Portraits by Lydia Field Emmet, to April 1.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of American and foreign paintings.

BALTIMORE

More than 200 paintings and sixty-two miniatures are on exhibition in the twenty-seventh annual show of the Baltimore Water Color Club at the Peabody Institute. The jury of selection and award, consisting of Albert L. Groll and Anna Fisher, New York, and John J. Dull, Philadelphia, awarded the Peabody and Baltimore Water Color Club's water color prize to Roy Brown for a group of pictures including views of New York city. The Harriet Brooks Jones prize, this year awarded by the donor, was won by Mary Nicholena MacCord, of Bridgeport, Conn., for "Cottages, Groomsbridge." The Charlotte Ritchie Smith Memorial prize for the best miniature went to E. Madeline Shiff, Brooklyn, for "Day Dreams."

Among the contributors are Gifford Beal, S. Edwin Whiteman, Pamela Vinton Brown, M. W. Zimmerman, Bertha Menzler Peyton, Erik Haupt, Walter R. Gale, R. Gill Mackall, Clara Waite, Lilian Giffen, Ann Chandler, Mary Worthington Crummer, Margaret M. Law, Guy Edwards Hecklinger, Lois Lenski, Louise West, Max Wieczorek, Charles A. Aiken and Edith Penman.

"Ponce de Leon" Shown

[Continued from page 1]

and no painting ever leaves his easel that he does not consider as the best he can do at the time. Environment and locality have no terrors for him, he transfers his activities from Venice to Mexico, from the Grand Canyon of the Colorado and from Yellowstone Park to Florida, and from Long Island to California, all yielding their beauty to his eloquent and informative brush,—consistent and capable in radiant transcriptions expressing selective judgment as well as creative imagination of the highest order.

Thomas Moran's art reflects his personality. "What I ask," he says, "is to see a man's brains evidenced in his work. Zola's definition of art exactly fills my demands when he said, 'Art is nature seen through a temperament.' The old idea that art is best defined by 'painting nature as it looks and not as it is,' does not satisfy me. An artist's business is to produce for the spectator of his pictures the impression produced by nature on himself. Supposing a man to be an ordinary individual, he sees only a limited amount of art in a picture; or, in plain English, he sees as he has the ability to see. It is the same thing when he looks at nature. So the measure of the artist, as taken by the layman, is shown by his choice: both have feeling, but it may differ. The artist cannot hope to reach the pinnacle of his art till he proves his perfect fidelity. Technical skill is only a means to an end. In itself it is valueless, its real use appearing only when it is applied to a worthy subject."

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